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Saṁvarta Stavaḥ

BY ĀCĀRYA STHANESHWAR TIMALSIṆA

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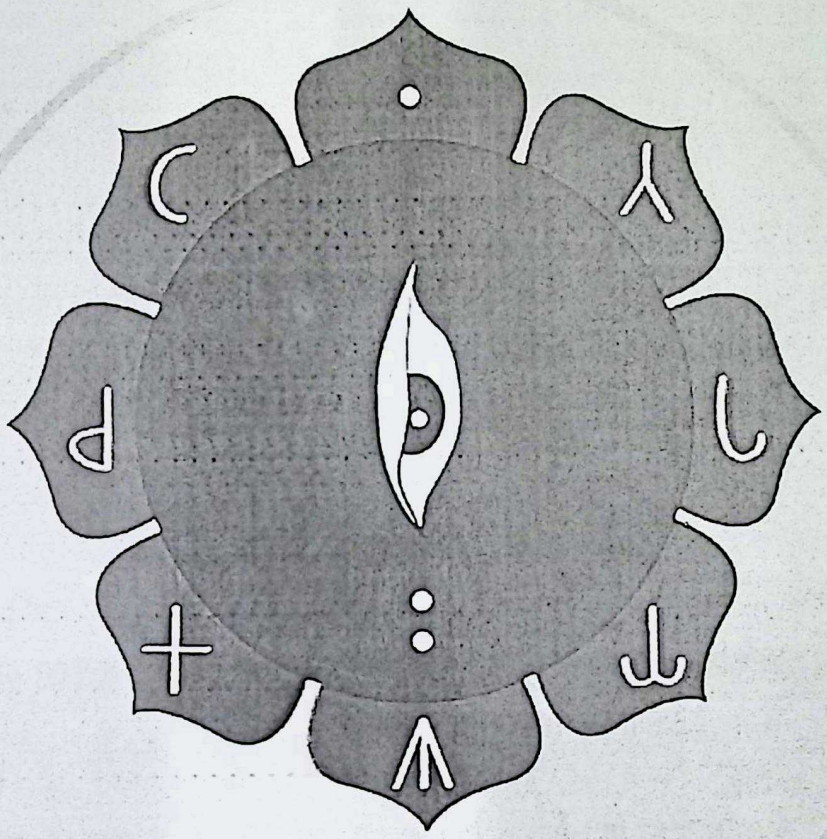

VIMARSHA FOUNDATION

ऋतं च सत्यं च

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PREFACE

by the author

This hymn to Bhairava, written in both classical metrical verses and daṇḍaka forms that are common to some of the earliest tantric texts, is an initiation into the discourse of the sixty-four Bhairavāgamas, known as the non-dual (advaya) tantric teachings. The non-duality depicted here differs from other types of non-duality, better known for rejection of the phenomenal world, the body, or emotions. In these verses, Bhairava embraces all actions, and His absolute surge of Bliss coincides with everyday emotions of lived experiences. Here, Bhairava reveals the truth, the Absolute, the very being of the Supreme Goddess. Scant attention has been paid to Bhairava in the Śākta Tantras' various descriptions of practices, mantras, and visualizations of the Goddess, because these forms and secretive mantras are being revealed by Bhairava, who is the upāya (means) for revealing Prajña (wisdom), the Goddess.

With each chapter identified as phases in generating soma-elixir, the hymn evokes Vedic metaphors, and is consistent with the Tantric understanding of Soma, where it resides within the body and is manifested by Kuṇḍalinī awakening. In four different stages of this soma-pressing, the same supreme being or absolute entity is portrayed as revealing himself as a young boy, a young man, then a mature and aged person. This gradual progression of the visualizations of Bhairava likewise

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parallels different aspects of the paścimāmnāya Goddess Kubjikā, with the entire hymn suggesting Her maṇḍala, the Saṁvartamaṇḍala. For this reason, the hymn itself honors Saṁvarta Bhairava.

In this hymn, Bhairava is praised from the perspective of all kaulika transmissions (āmnāyas), each of which originally relates to different pīṭhas (Kāmarūpa, Pūrṇagiri, Jalandhara, Oḍḍiyāna), with primacy and worship given to different forms of Bhairava and the Goddess. While each of the pīṭhas has its own history and course of sādhanā, the integration of different transmissions occurred before the earliest written Tantric texts, as even the earliest of the Āgamas describe different transmissions and their mantras revealed by different Siddhas. These hymns are therefore the synthesis of the Āgamas and is oriented towards a deeper Śākta understanding of reality.

Although this text does not expressly reveal any mantras, like any classical tantric hymn, various mantras can be found encoded within. Likewise, just as the ancient Bhairavāgamas used metaphors to describe secret rites, the hymn encodes such references in metaphors such as offering flowers, being seated in the maṇḍala of Bhairavīs, or savoring rasa. Evoking Bhairava again and again as fire, with metaphors that suggest the centrality of sacrificial fire in ancient Vedic rituals, references suggest how these rites are transformed and internalized in the transmissions centered around Bhairava.

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While all mantras are arrangements of phonemes, two different primary orders organize them: the sequence called Mātṛkā, in which we have the alphabets from 'a' to 'ha'; and the other, called Mālinī, that begins with the phoneme 'na'. Even though there are also other orders of organizing the phonemes, and while the Mālinī order also has variations following the specific orders given in the Kubjikā and Trika systems, what remains constant and consistent is the Mātṛkā order for the primacy of Bhairava and the Mālinī sequence for the primacy of the Goddess. Even then, the difference between the Mātṛkā and Mālinī are only in the process of extracting the mantras from the symbolic codes and installing the mantras in the body: they are, in the end, the same phonemes visualized differently.

Suggesting the order of Mātṛkās, the eight Bhairavas (from Asitāṅga to Saṁhāra) described in the first section relate to the expression of the Absolute 'I Am' (Aham) in its manifest and expressed body-form as the world of materiality, and how the same Aham expresses itself from the nameless and formless (anākhya) state to the expressed (vaikharī), waking consciousness.

This process rests on a succession in which the anākhya state of Bhairava is the first ripple of that same illuminating pure consciousness wherein Bhairava resides in non-dual form. This is further individuated in the state of deep sleep or the collective state of absolute bliss; further down into the dream state of individuality as the expression of citi (pure consciousness) in the various instances of cognitive modes; all the way down to the

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waking state of consciousness, giving externality and materiality as expression of sat (pure being) into the manifold.

Conversely, when the same Bhairava turns towards the retrieval of the externalised process, he absorbs externality and turns his gaze back in the same successive process of waking, dreaming and deep sleep state of consciousness in individual forms, while also absorbing externality of being, consciousness, and bliss. Bhairava thus reassumes his primordial form of Bhairava-consciousness. The eightfold Bhairava, in a sense the very matrices or groups of phonemes, is the totality of the expression of corporeality, the externalization of Bhairava; and its retrieval back to absolute bliss.

Moving from this basic external Mātṛka structure, in the next two sessions the hymn brings to the fore other forms, some of which can be identified here. Within the pūrvāmnāya Trika system, Bhairava is expressed in the triadic structure of Sadbhāva, Ratiśekhara and Navātman. Following the uttarāmnāya Kālikā Krama system, Manthāna Bhairava is the very Goddess when externalized, who offers his own externalized being in the fire of Kālasaṁkarśiṇī in this play of pure consciousness. Being in the body of Bhairava, in this account, is experiencing the same bliss that the Goddess portrays, while ascribing subjectivity to Bhairava (the externalized) so he may rejoice in the embrace of the Goddess (pure consciousness), as the ability to enjoy every single mode of being in its expressed forms.

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Connected to the dakṣiṇāmnāya Goddess Kāmeśvarī or Tripurāsundarī are Baṭuka, Ānandabhairava, and Ratiśekhara from within the Trika triad. As the original tradition of Kāmeśvarī evolved, particularly in the ūrdhvāmnāya developments, this Goddess also came to integrate the modes of Mārtāṇḍa Bhairava. As different transmissions of Bhairava were integrated within Śrīkrama, the original association of the southern transmission with Svacchanda became more and more esoteric.

The primary metaphors that repeatedly appear in these hymns are of space (ākāśa), autonomy (svacchanda) or 'having a blue or black body' (asitāṅga); as well as surge, pulsation (spanda), and appearance (ābhāsa). Expressed by means of these different metaphors, the core teaching is that of the externalized reality as the very body of Bhairava, materiality being the very expression or body of Bhairava. Accordingly, externalized forms of experience in their emotional states are also the very surge of Bhairava. Bhairavas, therefore, are depicted displaying emotional states of delight, arousal, wrath, anger, fury, and disgust. What is being expressed, and the agent who is expressing, the body that is the site of feelings and emotions, and the Self that is evaluating the feelings manifest in the body, are all in the same field of being called Bhairava. Temporality, expression of being in time, expression of consciousness in time, evaluative judgmental consciousness of our emotional state, in both time and transcendence, are likewise fundamental to the same Bhairava invoked in various forms such as Mahākāla.

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From beginning to end, the metaphor of fire is consistent, but in some cases, as in Kālāgni Rudra or Ucchuṣma, these metaphors are more vibrant. For, in the ferocious forms that Bhairava assumes therein, he is visualized as incinerating every single remnant of dualism, every single concept reinforcing duality, every single instance of being and consciousness that suspends the singular non-dual expression of Bhairava. These also stand for the rise of Kuṇḍālinī as the path/progression of prāṇa in its higher and higher states, which is depicted through the metaphors of flames and the experiences described in terms of burning and incinerating. These are the metaphors for the incineration of the karmic residue that keeps the individual seeker tied to externality and materiality, tied to the norms that constitute bondage rather than liberation.

In the last section, the Bhairava image that is constantly depicted carrying a skull-cup goes back to the very early *kāpalikās* or skull-bearers, who are known for their external gestures or for living in the cremation grounds. What is less well known is how these gestures are internalized and are lived in latter tantric practices that depict emotional and cognitive modes of the very presence of the absolute, Bhairava.

At the end, being Bhairava or experiencing oneself as Śiva rests on the dissolution of the factors that ensnare individuals with the ties or pāśa, the delimiting factors. In this liberated state, the Mātṛkas, the very matrices that cause bondage, become the very potency to grant

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liberation among other perfections (siddhis). Bhairava's own expressed or opened eyes therefore become the metaphor for confirming that being in the world while also living in the presence of the absolute modes of expression of pure consciousness and joy equal the supreme bliss in the form of Bhairava.

The Bhairavas described here synthesize both the *Vāma*, left-handed path or desirous-loving body-form; and the *Dakṣiṇa*, the right-handed or divine body-form, in which the rituals and visualizations are given in specific orders following norms of purity. Bhairava, thus, is both the norms and their transcendence; and the transcendence also of transcending the norms, that is where the Absolute freedom resides. Our fundamental quest in life is therefore freedom, and Bhairava is the pure expression of this very freedom that is intrinsic to our being. These hymns are dedicated to or evoke the same absolute freedom, recalling every instance of being and consciousness as mere expressions of the same freedom. At the end, the text is dedicated to rediscovering the freedom that is intrinsic to our being.

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सोमसूर्यमहासन्धौ किञ्चिन्मात्ररजःस्थितम्।
शुद्धसत्त्वात्मकं बालं वन्दे उषसि भैरवम्॥

At the dawn, I bow to Bhairava in
baby form, comprised of pure sattva,
with a slight touch of rajas,
in the great confluence of
the moon and the sun.

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प्रातःसवनम्

MORNING PRESSING (OF SOMA)

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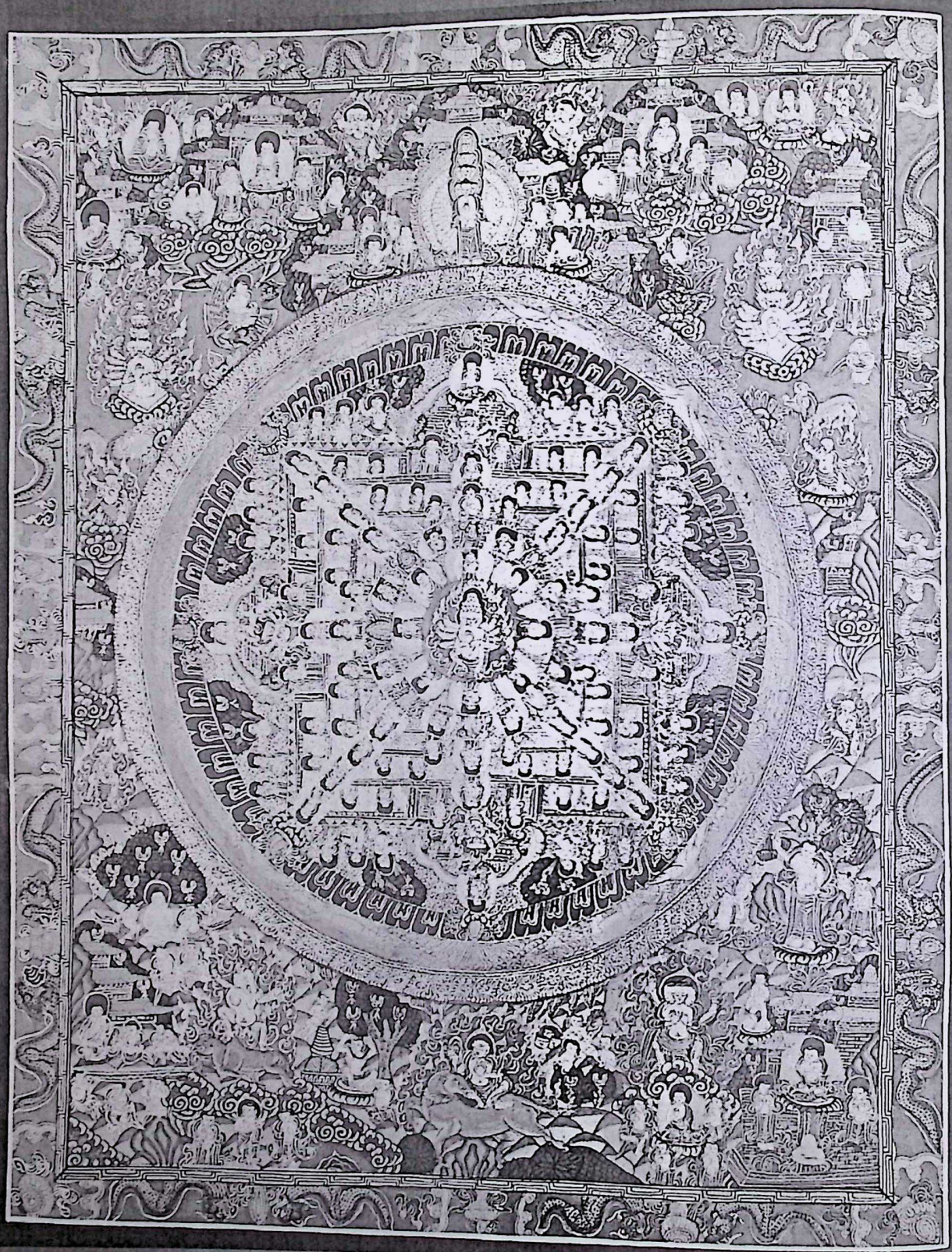

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जयति चिन्मयविश्वमयाद्वयः।
सृजनपालनसंहृतितूर्यगः॥
उदयलोपविविक्तचिदात्मना।
अहमि योऽष्टविधोऽस्ति विकल्पितः॥१॥

jayati cinmayaviśvamayādvayaḥ ।
sṛjanapālanasaṃhṛtitūryagaḥ ॥
udayalopaviviktacidātmanā ।
ahami yo'ṣṭavidho'sti vikalpitaḥ ॥1॥

Victorious is the singular consciousness that has assumed universal forms, as he conceptualizes himself in eight forms in a singular 'I am', by means of the differentiation of subject consciousness in successive orders of revelation and dissolution, undergoing [the fourfold structure of] creation, sustenance, dissolution, and the transcendent state.

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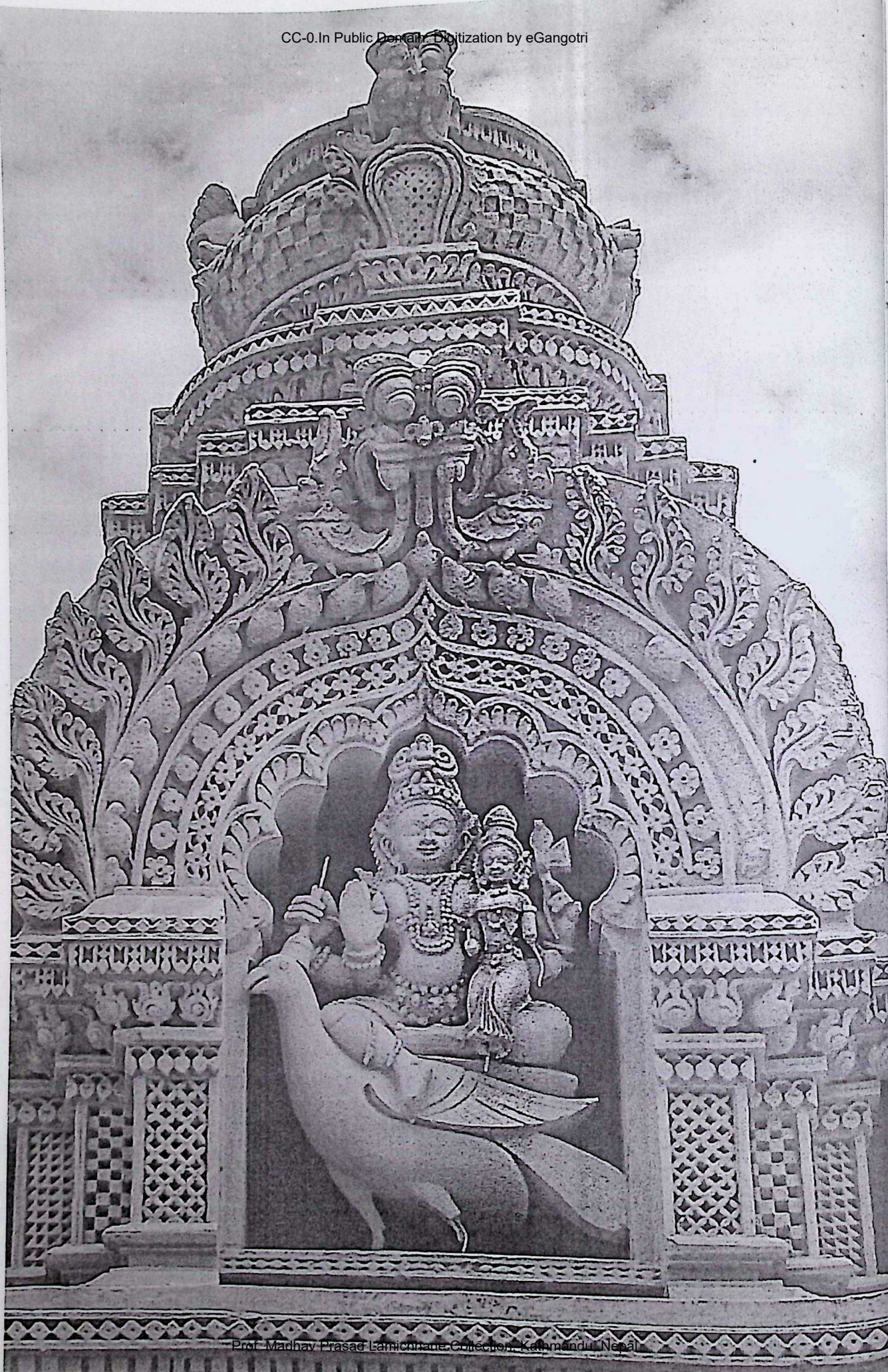

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सकलनिष्कलमातृविलासकम् ।
कुलपथोज्झितसाहसभावितम्॥
प्रमितिभावविनोदनभूमिकाम्।
असितकायमहं सततं भजे ॥२॥

sakalaniṣkalamātṛvilāsakaṃ ।
kulapathojjhitasāhasabhāvitam ॥
pramitibhāvavinodanabhūmikām ।
asitakāyamahaṃ satatam bhaje ॥2॥

I bow to Asitāṅga [Bhairava] who is the foundational ground for the play of the modes of consciousness, the one who is assumed suddenly when transcending the path of Kula and who performs the act of manifesting subjectivities in both Sakala and Niṣkala states.

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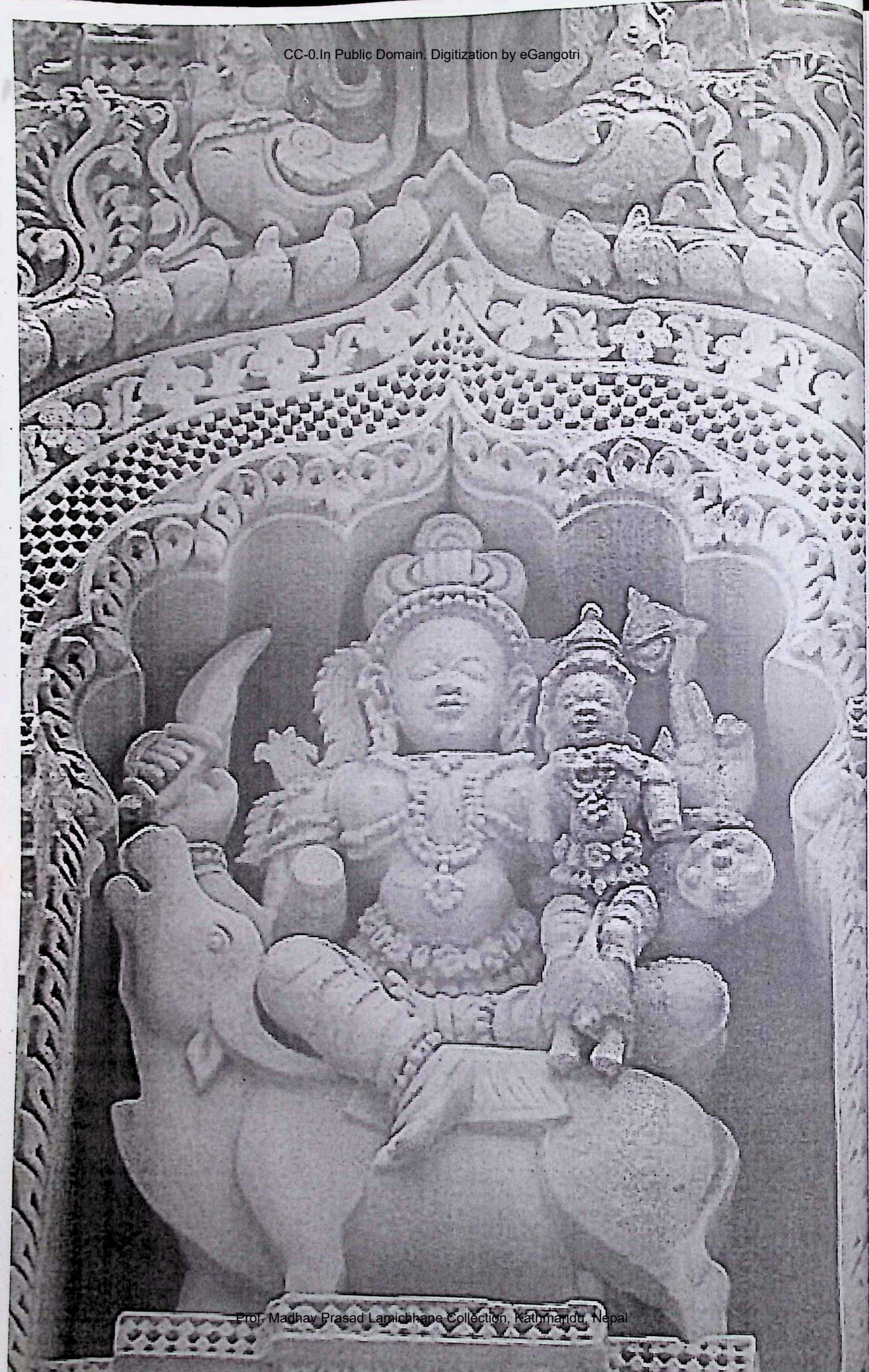

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स्वयमनाख्यपदं लयमानयन्-
प्रकटयत्यसितोऽपि रुरुं तनुम् ॥
परपदोच्छलनं वृषवाहनं ।
प्रणिहितोऽस्मि चितेः प्रमितिं पदम् ॥३॥

svayamanākhyapadaṃ layamānayan
prakaṭayatyasito'pi ruruṃ tanum ॥
parapadocchalanaṃ vṛṣavāhanam ।
praṇihitoʻsmi citeḥ pramitiṃ padam ॥3॥

I surrender to the state of
consciousness in terms
of veridical knowledge,
the surge of the absolute state, who,
by means of bringing to dissolution
the nameless [fourth] state,
reveals himself in the body
of Ruru as riding a bull, even
while remaining Asitāṅga
[or he who manifests himself
as blue while remaining white].

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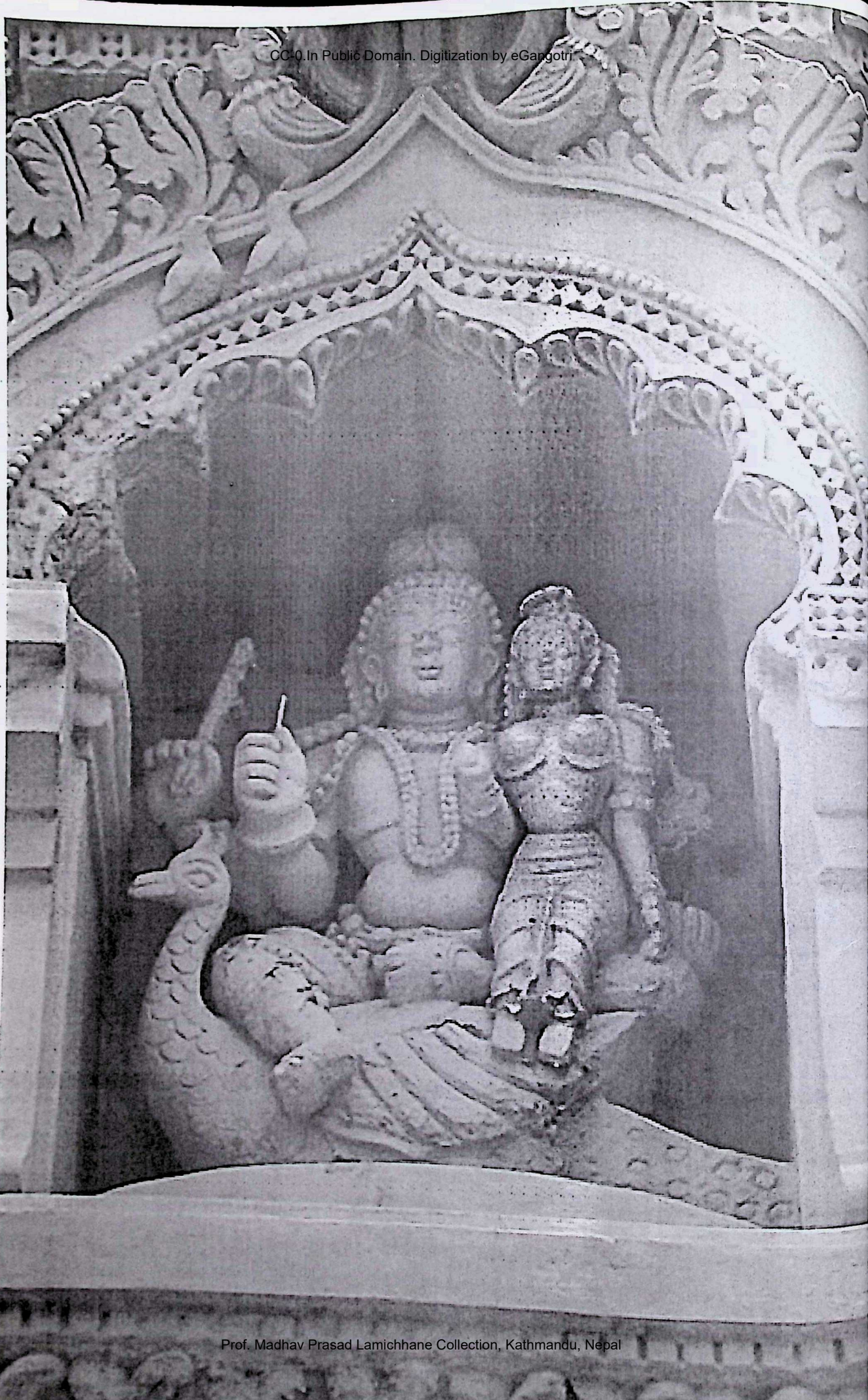

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स्वविहितस्य डिमस्य चमत्कृतिम्।
स्थितिपथं सहसा परिभावयन्॥
अहिभुगासनचण्डमहेश्वरः।
लसति वाङ्मनसाप्यतिगोचरः ॥४॥

svavihitasya ḍimasya camatkṛtim ।
sthitipathaṃ sahasā paribhāvayan ॥
ahibhugāsanacaṇḍamaheśvaraḥ ।
lasati vāṅmanasāpyatigocaraḥ ॥4॥

Supreme Lord Caṇḍa,
seated on the peacock throne,
shines forth, being vividly
revealed by means of
speech and the mind, when
assuming with his own glory
- the state of endurance of the wonderous
mode of the drama composed by himself.

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अवतरत्यमलोऽपि कलाभुवि।
प्रथितकर्तृपदं परिभावयन्॥
स्वकृतभेदजकोपकलेवरः।
गरुडवाहनभैरव मोक्षद ॥५॥

avataratyamalo'pi kalābhuvi ।
prathitakartṛpadaṃ paribhāvayan ॥
svakṛtabhedajakopakalevaraḥ ।
garuḍavāhanabhairaṿa mokṣadaḥ ॥5॥

The Garuḍa-riding Bhairava!
You are the bestower of liberation.
[You have] the body of fury born of
self-constructed difference and
you descend to the ground of
limited appearances by means of
assuming the manifest mode
of subjectivity, even
while remaining pristine.

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प्रकटमातृपथा विलयोन्मुखः।
पुलकितोऽपि रसं न बहिष्कृतः॥
स्वकृतलास्यचमत्कृतविग्रहः।
जय तुरङ्गरथो मदभैरवः॥६॥

prakaṭamātṛpathā vilayonmukhaḥ ।
pulakito'pi rasaṃ na bahiṣkṛtaḥ ॥
svakṛtalāsyacamatkṛtavigrahaḥ ।
jaya turaṅgaraṭho madabhairavaḥ ॥6॥

Victorious is Mada (Unmatta) Bhairava
riding a horse chariot,
who faces dissolution by means of
the path of manifest subjectivity;
who, being in the state of ecstatic
arousal, still retains his semen;
and whose body is glowing [or is in
wonderous excitement caused] by his
self-performed dance.

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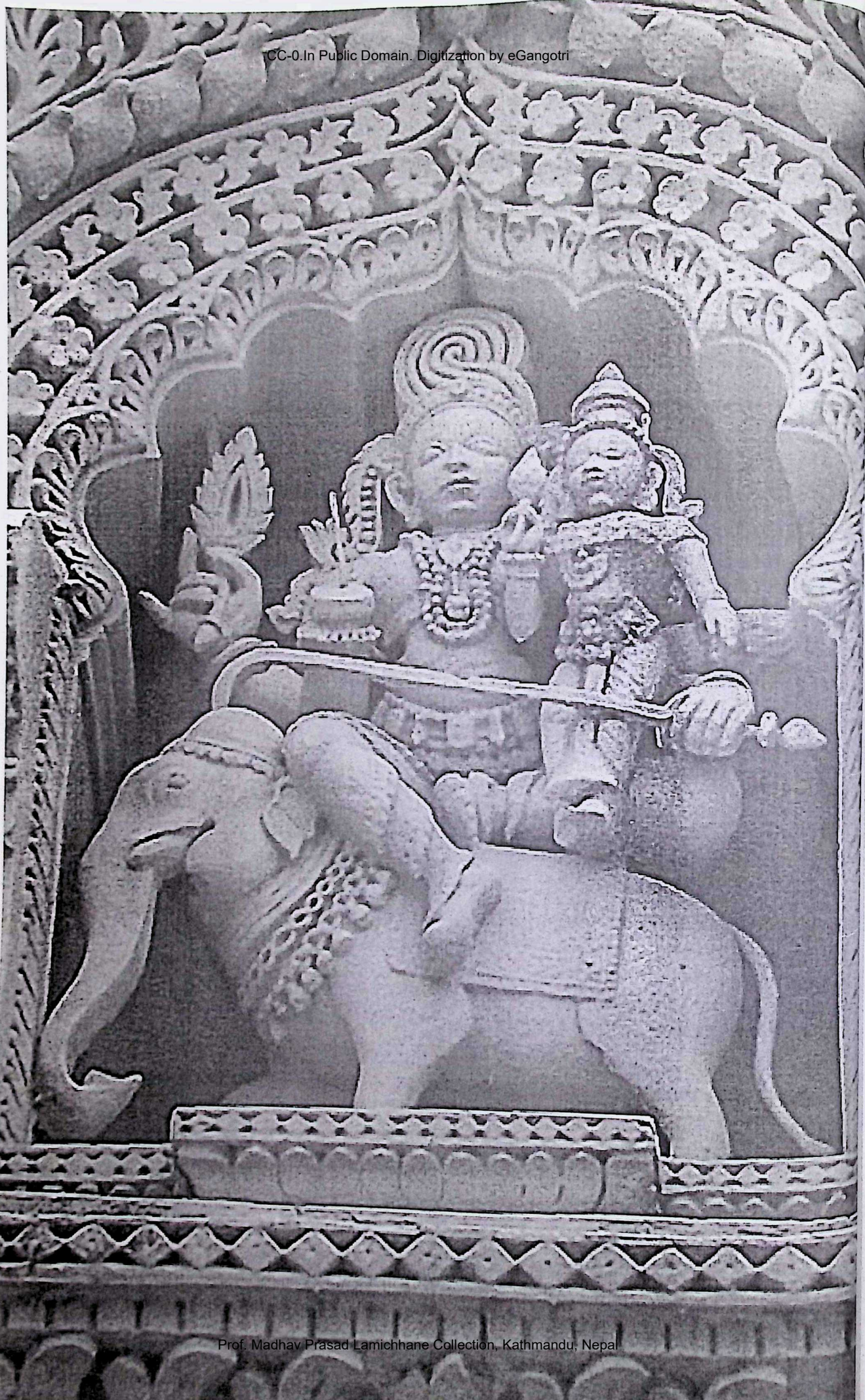

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जय चतुर्भुज पालनतत्परः ।
अहमि विश्वविकल्पनिधायकः॥
प्रकटगुप्तरहस्यगणार्चितः।
भरितभावमयो गजवाहनः॥७॥

jaya caturbhuja pālanatatparaḥ ।
ahami viśvavikalpanidhāyakaḥ ॥
prakaṭaguptarahasyagaṇārcitaḥ ।
bharitabhāvamayo gajavāḥanaḥ ॥7॥

Victorious is the
elephant-riding [Bhairava],
who is filled with all modes of emotions,
who has four arms and is eager
to sustain the world,
who holds all manifestations
within the singular 'I-am'
and is worshipped by the
group of [Yoginīs] who are esoteric,
hidden, and also manifest.

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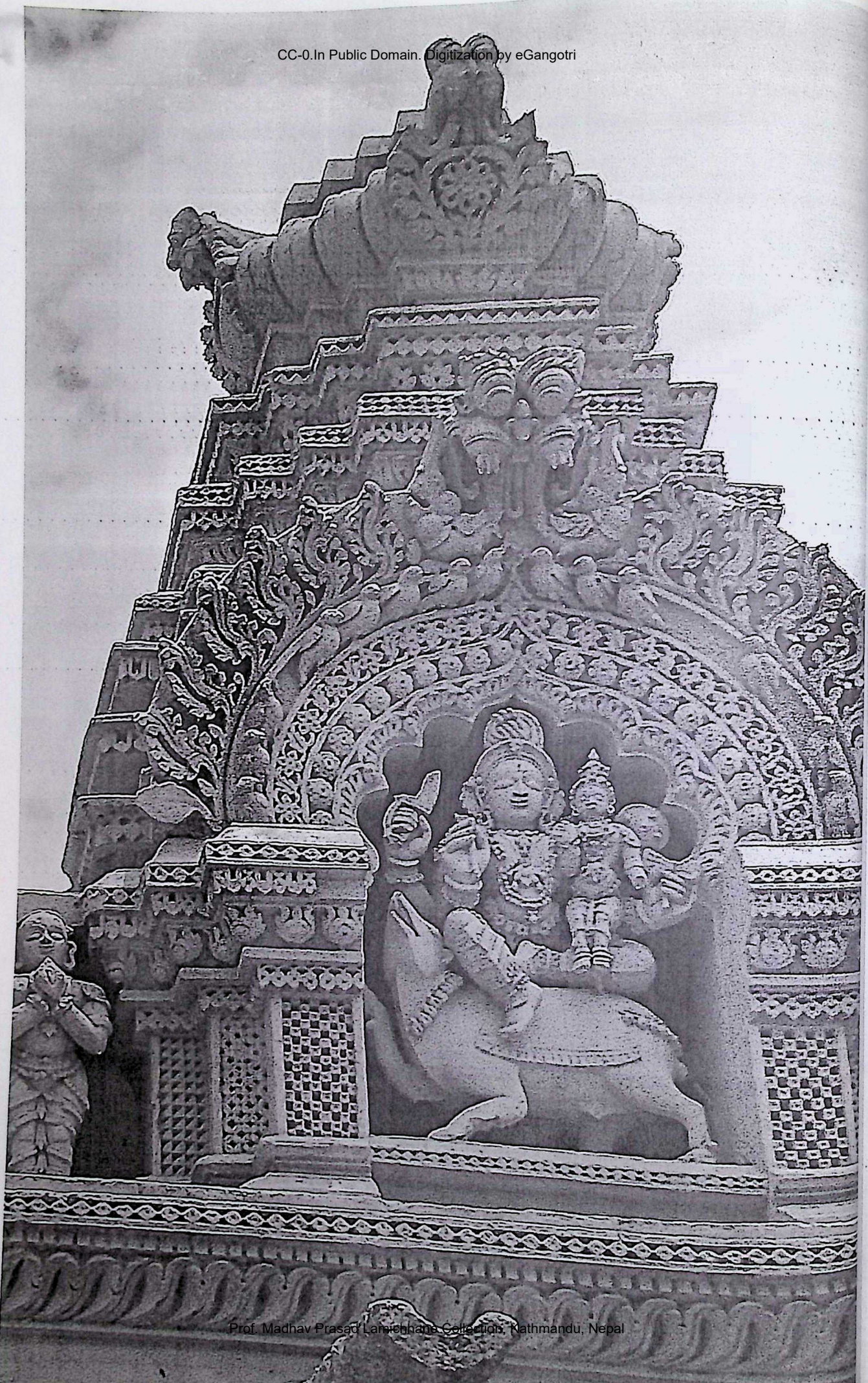

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करणवर्गविविक्तचिदुद्द्रुतिम्-
हरसि मान्तहकारमनुत्तरम्॥
समधिरुह्य पिशाचवरं प्रभुः।
प्रकटितो भव भीषणभैरव॥८॥

Karaṇavargaviviktaciduddrutim
Harasi māntahakāramanuttaram ॥
Samadhiruhya piśācavaraṃ prabhuḥ ।
Prakaṭito bhava bhīṣaṇaḅhairava ॥*8*॥

Bhīṣaṇa Bhairava!
Reveal yourself! You, the
corpse-riding Lord, as you
retrieve the flow of
consciousness differentiated
in the group of sensory faculties
in [reverse order] ending
with Ma, followed by Ha,
and culminating in A.

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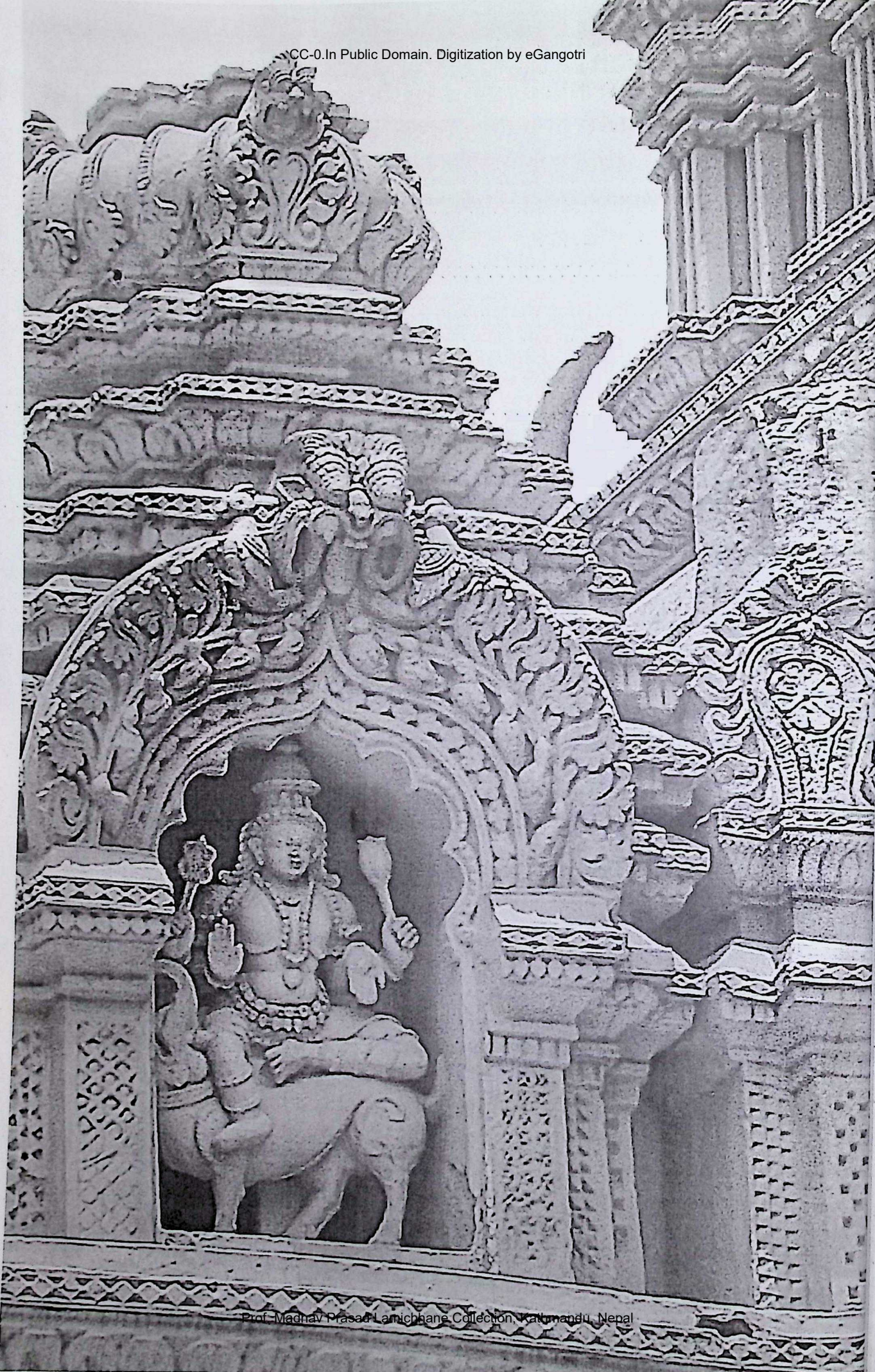

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पुनरनाख्यपथं विनिवर्तितः।
प्रमितिमेयसुमातृदशोज्झितः॥
जयति पञ्चमुखासनभैरवः।
भवभयान्तकरः सुखदायकः॥९॥

Punaranākhyapadaṃ vinivartitaḥ ।
Pramitimeyasumātṛdaśojjhitaḥ ॥
Jayati pañcamukhāsanabhairavaḥ ।
Bhavabhayāntakaraḥ sukhadāyakaḥ ॥9॥

Victorious is the lion-riding
Bhairava, who
terminates the fears of
becoming and bestows bliss,
who has returned to the
primordial unarticulated state
by abandoning the states
of cognition, the cognized,
and the subject of cognition.

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प्रचण्डे स्थितिमार्तण्डे कौमार्यङ्कस्थं भैरवम्।
प्रणमामीश्वरं हंस सहस्रार्कसमप्रभम्॥

I prostrate to Lord Bhairava
with Kaumārī on his lap,
having the brilliance of
one thousand suns, in the
form of 'Ha' and 'Sa'
[or as life] when the
sun of sustenance is
scorching hot.

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माध्यन्दिनसवनम्

MIDDAY PRESSING

(OF SOMA)

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कारकभावापन्नो लससि यदा स्वेच्छया स्वामिन्।
मद्भावापन्नस्त्वं स्तौस्यात्मानं स्ववाग्भाभिः ॥१०॥
चिन्मात्रेऽप्याकाशे नर्तक आत्मा स्वकीयरङ्गेऽस्मिन्।
बटुकादिलोलभावैः स्वस्वातन्त्र्याच्चकास्ति मे स्वामिन् ॥११॥

kārakabhāvāpanno lasasi yadā svecchayā svāmin ।
madbhāvāpannas tvaṃ stausy ātmānaṃ
svavāgbhābhiḥ ॥10॥
cinmātre 'py ākāśe nartaka ātmā svakīyaraṅge 'smin ।
baṭukādilolabhāvaiḥ svasvātantryāc cakāsti me svāmin .
॥11॥

Lord! With your own will, when you shine with all the modes of causality [of being the agent and the object and the instrument etc.], by assuming my identity, you pray to yourself with the luminous speech of your own form. In the sky of pure consciousness, my lord shines forth as the self, the dancer, within this theater of his own making, and with his own freedom, he shines with the capricious modes of a child [Baṭuka], and so on.

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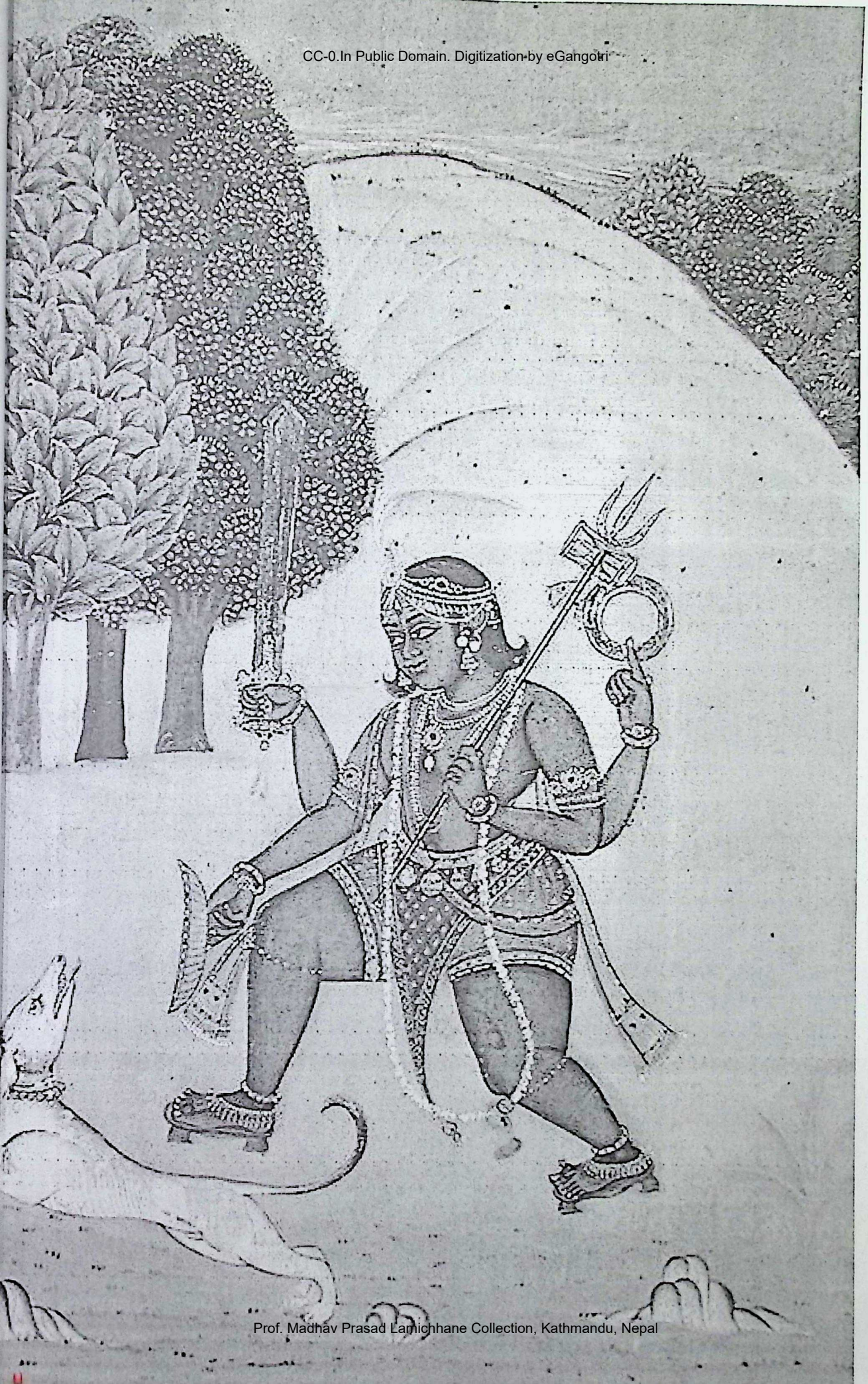

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निगिरसि विश्वविकल्पं क्रममुल्लङ्घ्य कायमाविष्टः।
झगिति चमत्कृत्या त्वं प्रकटयसि
पुनर्जगद्भावम् ॥१२॥
न्यक्कृतषोढानन्दश्चिदात्मभावेनोच्छलन्सततम्।
विश्वाकारः प्रथमो मन्नाथ आकाशभैरवो देवः ॥१३॥

nigirasi viśvavikalpaṃ kramamullaṅghya
kāyamāviṣṭaḥ ।
jhag iti camatkṛtyā tvaṃ prakaṭayasi punar
jagadbhāvam ॥12॥
nyakkṛtaṣoḍhānandaścidātmabhāvenocchalan
satatam ।
viśvākāraḥ prathamo man nātha ākāśabhairavo
devaḥ ॥13॥

You swallow all conceptualizations
and by transcending the
successive order, you enter the body.
With a wondrous sudden surge,
you manifest the modes of the world
again. Constantly surging in the
essential form of pure consciousness, you
have subordinated sixfold bliss.
The Luminous Bhairava in the form
of empty space [Ākāśabhairava]!
You, my Lord, are the primordial shining
while also being in the universal forms.

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भेदस्पर्शो घोरः प्रतिबिम्बतयोल्लसत्सकलम्।
आसिञ्च्यात्मस्वरूपं संविन्मरीचिभिर्बाह्यम् ॥१४॥
बहुरूपः सन्रुद्रस्तुर्यातीत आभासि निष्कलोऽप्येकः।
स्वच्छन्दस्त्वंवन्द्यः जगत्श्मशाननिविष्टानाम् ॥१५॥

bhedasparśo ghoraḥ pratibimbatayollasat sakalam ।
āsiñcyātmasvarūpasaṃvin marīcibhirbāhyam ॥14॥
bahurūpaḥ san rudras turyātīta ābhāsi niṣkalo'py ekaḥ ।
svacchandas tvaṃ vandyaḥ jagatśmaśānaniviṣṭānāṃ ॥15॥

Ghora (refers to) coming into contact with duality. All of this is manifesting as a mirror image. You saturate these externals with your own form of the pristine rays of consciousness.
While being in the form of the manifold [or while being called Bahurupa], you are Rudra. You alone shine, even though you are beyond the manifest aspects while transcending the fourth state [devoid of concepts]. You, Svacchanda! [alone] are to be praised by those living in the cremation ground that is called the world.

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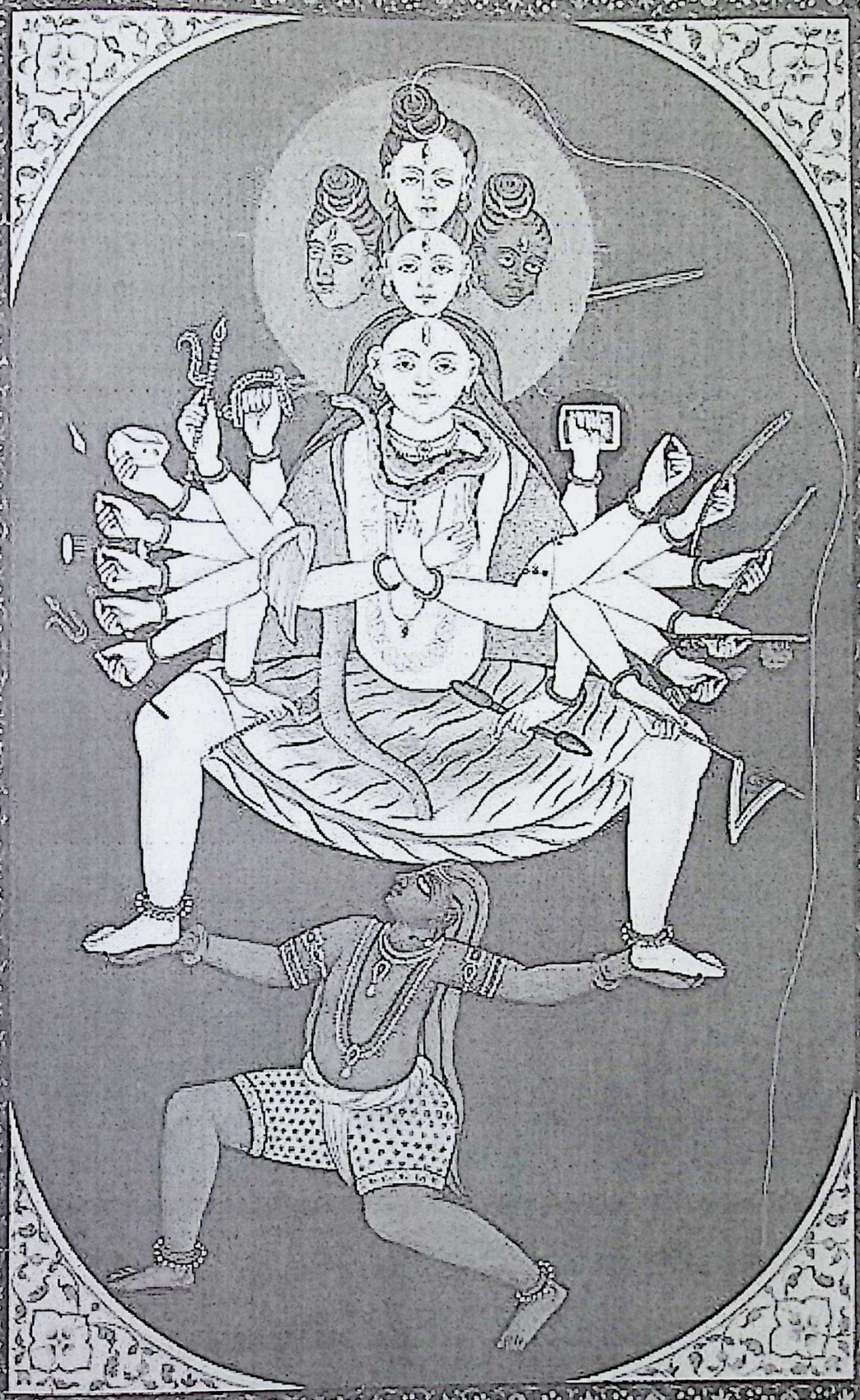

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प्रत्याभासं चेत्यं चिदभिन्नं सद्बाह्यतया विलसत्।
स्वात्मन्युपसंहर्ता विमर्शभैरवीकायमाश्लिष्टः ॥१६॥
षोढोल्लासस्वरूपो जगदानन्दभरितरसस्वभावः।
प्रथमप्रकाशोऽनुत्तरस्य स्फुरति स्वयमानन्दभैरवो देवः ॥१७॥

pratyābhāsaṃ cetyaṃ cidabhinnam sad bāhyatayā
vilasat । svātmany upasaṃhartā
vimarśabhairavīkāyam āśliṣṭaḥ ॥16॥
ṣoḍhollāsasvarūpo jagadānandabharitarasasvabhāvaḥ ।
prathamaprakāśo'nuttarasya sphurati svayam
ānandabhairavo devaḥ ॥17॥

The luminous Ananda Bhairava manifests
on his own as the first expression of the
absolute [or the phoneme A],
as in every appearance, [He] causes
the objects to manifest as if externals
even though they are identical to
consciousness, and retrieves
them back within himself.
He is in the embrace of Bhairavī
whose body is reflexivity.
His own form is the bliss that assumes the
sixfold (path of) manifestation,
even though His inherent nature
is saturated with the savoring of universal
bliss [Jagadānanda].

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ज्ञानस्वप्नाविवेकैस्त्रिधावभातः स्वयंविमर्शस्त्वम्।
मितिमेयमातृभावैः क्रमाश्लिष्टैरनाख्यान्तैः ॥१८॥
सृष्टिस्थितिलयकर्ता मथ्नासि त्वं विभज्य चिद्रूपम्।
चण्डोग्रघोरकायो मन्थानो मे हृदयमध्यस्थः ॥१९॥

Jñānasvapnāvivekais tridhāvabhātaḥ
svayaṃvimarśastvam।
mitimeyamātṛbhāvaiḥ kramāśliṣṭair anākhyāntaiḥ ॥18॥
sṛṣṭisthitilayakartā mathnāsi tvaṃ vibhajya cidrūpam।
caṇḍograghorakāyo manthāno me hṛdayamadhyasthaḥ
॥19॥

You, manifest in threefold forms of knowing (waking), dreaming, and not-knowing (deep sleep), of the character of having self-reflexivity. The agent of the successive acts of creation, sustenance, and dissolution that culminate in the nameless state, you churn yourself by differentiating pure consciousness in the modes of cognition, subject, and object. You are in my heart, Manthana Bhairava! Your form is fierce and horrifying, and at the same time passionate [Caṇḍograghora].

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क्षणमप्यस्पन्दात्मन्महाकालोऽपि विवर्तमानस्त्वम्।
स्पन्दात्मैकस्वभावः शान्तोऽपि चलन्लक्षितो बहुधा ॥२०॥
उपसंहरसि विकल्पं पुनरपि बहिष्करोषि स्वात्मानम् ।
विश्वमयास्तव भासा विश्वोत्तीर्णोऽपि स्वयं महाकाल ॥२१॥

kṣaṇam apy aspandātman mahākālo 'pi vivartamānas tvam ।
spandātmaikasvabhāvaḥ śānto'pi calan
lakṣito bahudhā ॥20॥
upasaṃharasi vikalpaṃ punar api
bahiṣ karoṣi svātmānam । viśvamayās tava bhāsā viśvottīrṇo 'pi
svayaṃ mahākāla ॥21॥

Great Lord of Time!
You manifest as moments
but even then, you are motionless.
You manifest as absolute time
while appearing as the manifold.
You have a singular nature of mere pulsation and
therefore even when
you are resting, you still pulsate
and are thus cognized in varied forms.
You retrieve all conceptualizations
and still externalize yourself.
Even though your manifestations
are of universal forms,
you still transcend the world.

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परिवृतकलनो नवरणनाङ्कितभैरव्यौघसमावृतः ।
पाशाङ्कुशवरशूलधरो भवभयभञ्जननित्यरतः ॥२२॥
परिहृतकलनो लोकोल्लङ्घनविभवविकल्पविलेहकः।
जय जय वामेश्यालिङ्गितस्तुम्बुरुसोमव्रतभैरव ॥२३॥

parivṛtakalano navaraṇāṅkitabhairavyaughasamāvṛtaḥ।
pāśāṅkuśavaraśūladharo
bhavabhayabhañjananityaratah ॥22॥
parihṛtakalano lokollaṅghanavibhavavikalpavilehakaḥ।
jaya jaya vāmeśyāliṅgitas
tumburusomavratabhairava ॥23॥

Victorious is Tumburu Bhairava, the keeper of the Soma vow, embraced by Vāmeśvarī,
surrounded by the group of Bhairavis marked by ninefold sounds when he embodies the manifest form.
He always destroys the fear of the world by carrying rope, goad, and trident, and displaying the gesture of boons. In his transcendent form devoid of aspects, he overpowers and transcends the world and consumes all mental constructs.

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रविशशिहुतभुक्करकृतसदनेऽष्टाष्टकखेचर्यावृतनिलये।
रतिशेखरमण्डलनवतत्त्वेश्वरभैरवसद्भावयुते ॥२४॥
बडवानलज्वालाकुलकाये प्रथतेऽष्टादशबाहुयुतः।
नववक्त्रासितभैरवदेवः परमोक्षैकनिदानमयः ॥२५॥

raviśaśihutabhukkarakṛtasadane
'ṣṭāṣṭakakhecaryāvṛtanilaye।
ratiśekharamaṇḍalanavatattveśvarabhairavasadbhāv
ayute ॥24॥
baḍavānalajvālākulakāye
prathate'ṣṭādaśabāhuyutaḥ ।
navavaktrāsitabhairavadevaḥ
paramokṣaikanidānamayaḥ ॥25॥

In the temple constructed
by rays of the sun [12], moon [16]
and fire [10], the abode surrounded
by sixty-four Khecari deities, in the
maṇḍala of Bhairava-Sadbhava,
Navatattveshvara, and Ratishekhara, in
the body surrounded
by flames of the fire of dissolution,
there resides Bhairava with dark hue,
nine faces, and eighteen arms,
who is of the singular nature
of granting liberation.

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बहुरूपोऽप्यरूपोऽनेजन्नेजस्यजायमानश्च त्वं जातः।
आत्मनि विलाप्य सर्वं संकर्षिण्यै चरुकतया जुहोष्यात्मानम् ॥२६॥
विमलबोधतनुर्जगदानन्दभरितो विकल्प्यात्मानम् ।
क्रमकेलिकालिकाभिर्मिथुननिरतः परमस्वतन्त्र ॥२७॥

bahurūpo 'py arūpo 'nejann ejasy ajāyamānaś
ca tvaṃ jātaḥ ।
ātmani vilāpya sarvaṃ saṃkarṣiṇyai carukatayā
juhoṣyātmānam ॥26॥
vimalabodhatanur jagadānandabharito
vikalpyātmānam ।
kramakelikālikābhir mithunaniratah
paramasvatantra ॥27॥

O You, (who are) absolutely free!
Even when assuming manifold forms, you are formless. You move without moving and you are born without ever being caused. You dissolve everything within yourself and offer your body as libation to Kālasaṃkarṣiṇī. Having the body of pure consciousness, you are full with universal bliss. By means of constructing yourself, you are engaged in passionate embrace with the Kālīs who love to play in sequence.

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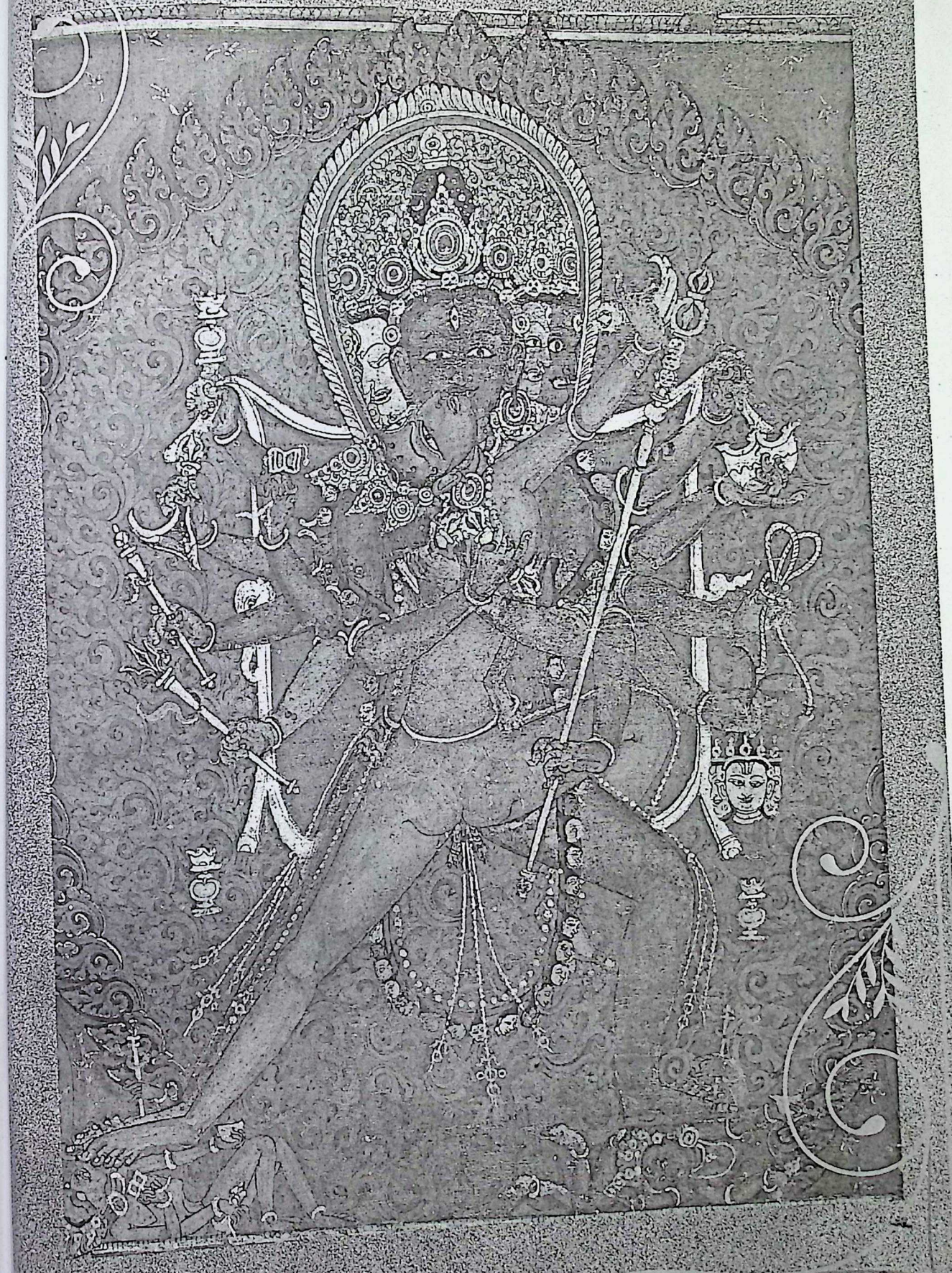

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भानावस्तंगते शून्ये निशानथोदयात्पुरा।
प्रौढाङ्कस्थमहं वन्दे भैरवं पीठनायकम्॥

In the empty void, I bow to Bhairava,
the Lord of Pīṭha who is seated
on the lap of the Aged [Goddess]
when the sun is set and the
moon is yet to arise.

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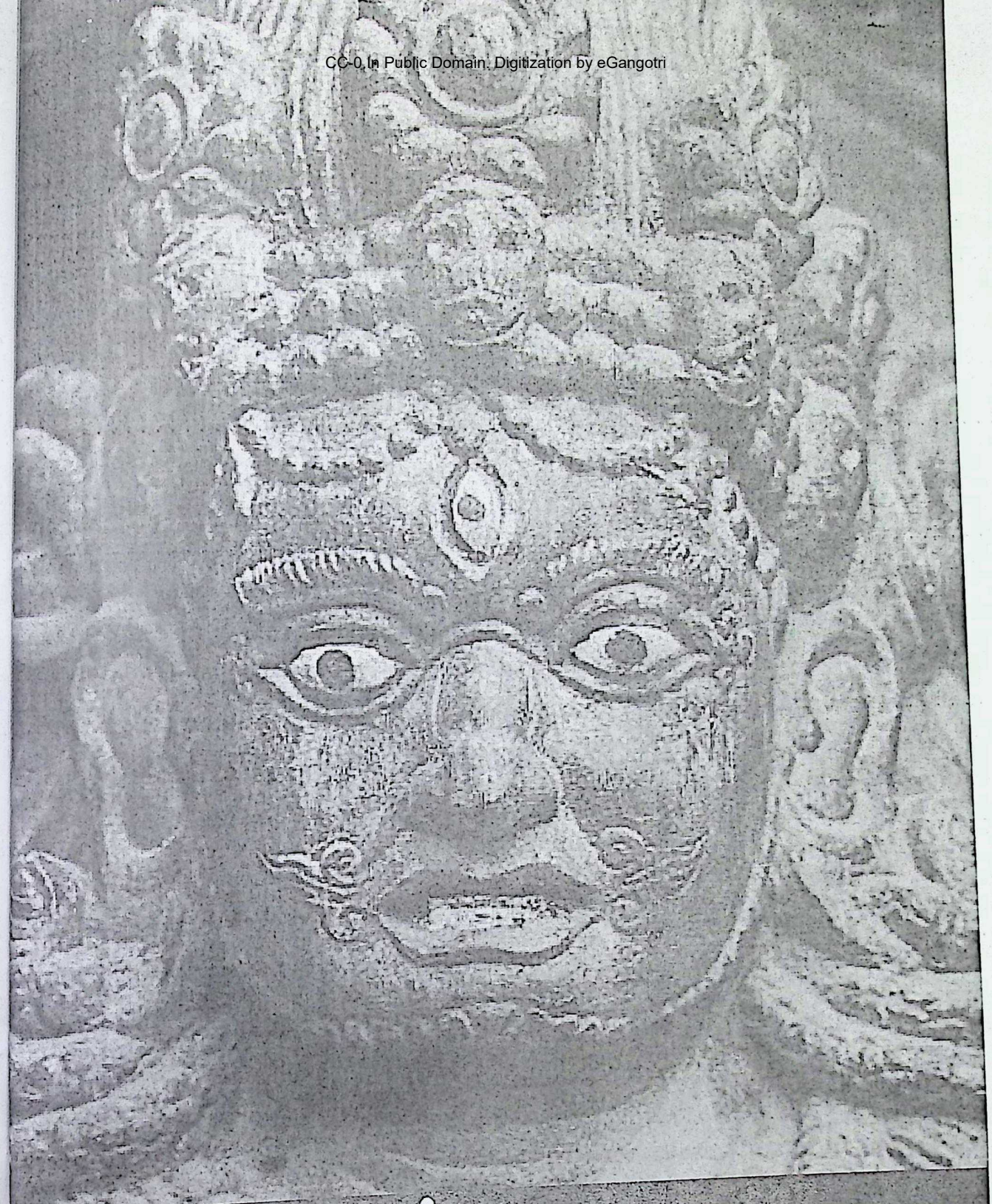

सायंसवनम्

EVENING PRESSING (OF SOMA)

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प्लोषसि बाह्यविकल्पं कालं मृत्युं ग्रसस्युग्र ।
अङ्गुष्ठाद्द्वादशान्तं चिदात्मतया भासि कायेऽस्मिन् ॥२८॥
कालाग्निरुद्ररूपो होता हविश्च स्वयं हवनं।
मत्पाशविलयदक्षो द्वैतभयाद्रक्षको जयति ॥२९॥

ploṣasi bāhyavikalpaṃ kālaṃ
mṛtyuṃ grasasy ugra ।
aṅguṣṭhād dvādaśāntaṃ cidātmatayā
bhāsi kāye 'smin ॥28॥
kālāgnirudrarūpo hotā haviś
ca svayaṃ havanaṃ ।
matpāśavilayadakṣo dvaitabhayād
rakṣako jayati ॥29॥

You, ferocious one! Incinerate conceptualizations that are given in the form of externals. You consume time and death and manifest within this body from the toes up to twelve inches above the head in the form of sentience. Victorious is Kalāgni Rudra who is himself the sacrificer, the objects of sacrifice, and the very act of sacrifice. Skilled in dissolving the snares that bind me, victorious is the one who protects from fear of duality.

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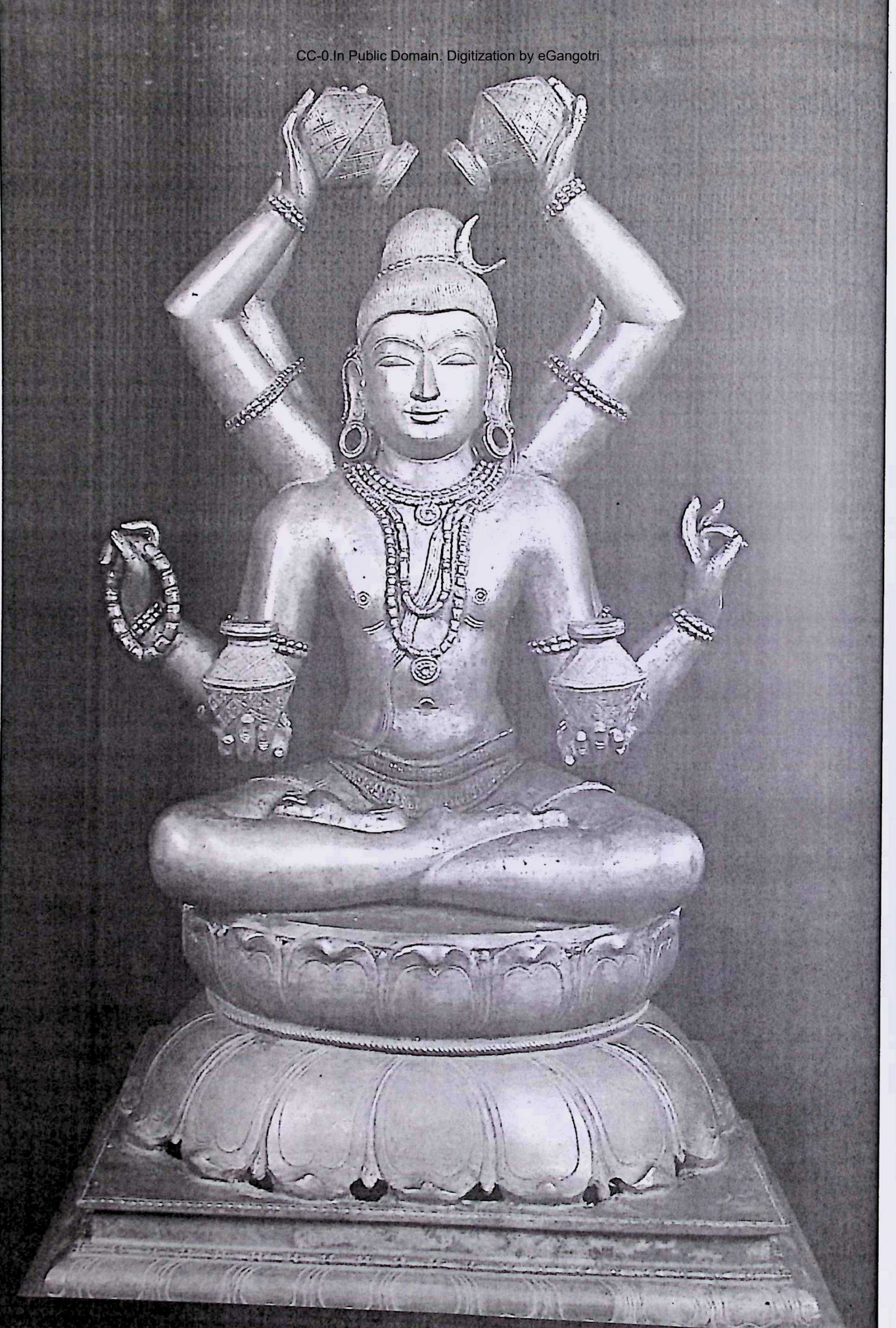

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संप्लावयसि स्वदग्धं बाह्यविकल्पं रसोद्रेकात्।
अमृतेश चिन्नेत्रः उद्यमरूपो भेदविमर्दः ॥३०॥
सर्वाक्षचक्रद्वारा बहिरुल्लासेऽप्यनुत्तरप्रथन- ।
मात्रस्वभावः स्वामिन् भर रमस्व वमनशीलस्त्वम् ॥३१॥

saṃplāvayasi svadagdhaṃ
bāhyavikalpaṃ rasodrekāt ।
amṛteśa cinnetraḥ udyamarūpo
bhedavimardaḥ ॥30॥
sarvākṣacakradvārā bahir ullāse
'py anuttaraprathana- ।
mātrasvabhāvaḥ svāmin bhara
ramasva vamanaśīlas tvam ॥31॥

Amṛteśa! Through the gaze of pure consciousness, you soak with a splash of ambrosia the external conceptualizations that have been incinerated.

You are of the character of the surge [of self-awareness] and you are the destroyer of duality. Even when there is the surge of externals through the wheel of sensory faculties, you are of a singular character of the manifestation of the absolute. Lord! Generate [beings], and rejoice [in your creation], as you are skilled in externalizing [lit. vomiting] [entities].

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कालग्रसनोग्रतपःस्फारितहृदयाह्लादमूर्त्तात्मा।
खरसाग्निभावविचित्रो यस्य वपुर्वियद्व्यापि ॥३२॥
मृत्युर्भेदप्रथनं विकल्पप्रसरस्तवाण्डभावौघः।
कुलपथभास्करभैरव मदणुतां दह मार्त्तण्ड ॥३३॥

kālagrasanogratapaḥsphārita
hṛdayāhlādamūrttātmā ।
kharasāgnibhāvavicitro yasya
vapur viyadvyāpi ॥32॥
mṛtyur bhedaprathanaṃ vikalpaprasarastavāṇḍabhāvaughaḥ ।
kulapathabhāskarabhairava mad aṇutāṃ daha mārttaṇḍa ॥33॥

Mārtaṇḍa! You are the manifest form of bliss in the heart of those who have blossomed their heart by the severe penance of consuming time.
You, who envelops the sky, have a wondrous body having three hundred and sixty forms [or having different modes of emptiness, fire, as well as ambrosia].
The very manifestation of duality is death, and the surge of conceptualization is the collection of the modes of your (manifestation) in embryonic form.
Bhairava, illuminator of the Kaula path!
Incinerate my limitedness.

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कल्पान्तवह्निज्वालाव्याप्ते विलीने कारकभावे ।
उच्छिष्टसंविदग्नेस्त्वं विश्वरूपोऽसि साक्षिभूतः ॥३४॥
कालस्य ग्रासयोगे प्राणाग्निमालम्ब्य निरतानाम्।
उच्छुष्म मोक्षदाता द्वैताद्वैतादिकल्पनाबन्धात् ॥३५॥

kalpāntavahnijvālāvyāpte vilīne kārakabhāve ।
ucchiṣṭasaṃvidagnes tvaṃ viśvarūpo'si
sākṣibhūtaḥ ॥34॥
kālasya grāsayoge prāṇāgnim ālambya niratānām ।
ucchuṣma mokṣadātā dvaitādvaitādikalpanābandhāt
॥35॥

You are the witness to the universal forms generated in the ash of the fire of consciousness, being permeated by the flames of the fire when all modes of causation [as agent, instrument, object, location, relation] are consumed at the end of the cycle of creation. You are the bestower of liberation, Ucchuṣma [Bhairava]! from bondage in the form of conceptualizations such as duality and non-duality, to those who are engaged in the yoga of consuming time by taking refuge in the fire of breath.

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प्रलयाग्निज्वलितरूप रुद्रकोपाग्निप्रकटरूप ।
कामाख्यधामनिविष्ट बाडवाग्निधृतमूर्त्तभाव ! ॥३६॥
ज्वल ज्वल संवर्त्तनाथ दह दह भेदमतिं समूलाम्।
वस वस स्वाधिष्ठाने विलापय हृदयं द्वादशान्ते ॥३७॥

pralayāgnijvalitarūpa rudrakopāgniprakaṭarūpa ।
kāmākhyadhāmaniviṣṭa bāḍavāgnidhṛtamūrttabhāva ॥36॥
jvala jvala saṃvarttanātha! daha daha
bhedabuddhiṃ samūlām ।
vasa vasa svādhiṣṭhāne vilāpaya hṛdayaṃ dvādaśānte ॥37॥

The burning image of the inferno of dissolution, the manifest body of the fire of the fury of Rudra, located in the [triangular] abode called Kāma [desire], the materialized form of the fire of churning the ocean [with a horse's face], Lord Samvarta! enflame, enflame, and scorch, scorch, the notion of duality from its roots. Please remain in your self-abode [the Svādhiṣṭhana Cakra] and dissolve my heart in the end of the twelve.

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परात्लादरसोद्रेकजगदानन्दकारणम्।
वन्दे सोमरसाप्लुष्टभ्ऐरवं भयभञ्जनम्॥

I surrender to Bhairava,
the destroyer of all fears,
who is soaked in the
elixir of soma, and who
causes the rise of bliss
in collective form with
the expression of rasa in
the form of supreme bliss.

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निशीथसवनम्

MIDNIGHT PRESSING (OF SOMA)

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विश्वात्मना प्रविविक्तैरविद्यात्मना भास्यवस्थाभेदात्।
प्रस्पन्दतया हृदि मे रागात्मना प्रथसे मनसि ॥३८॥

viśvātmanā praviviktair avidyātmanā
bhāsy avasthābhedāt ।
praspandatayā hṛdi me rāgātmanā
prathase manasi ॥38॥

Due to differences in the states of consciousness, you manifest in the form of worldly objects [in the waking state], or as subtle objects [in the dream state] and as ignorance [in deep sleep]. You appear in the form of pulsation in my heart and as passion in my mind.

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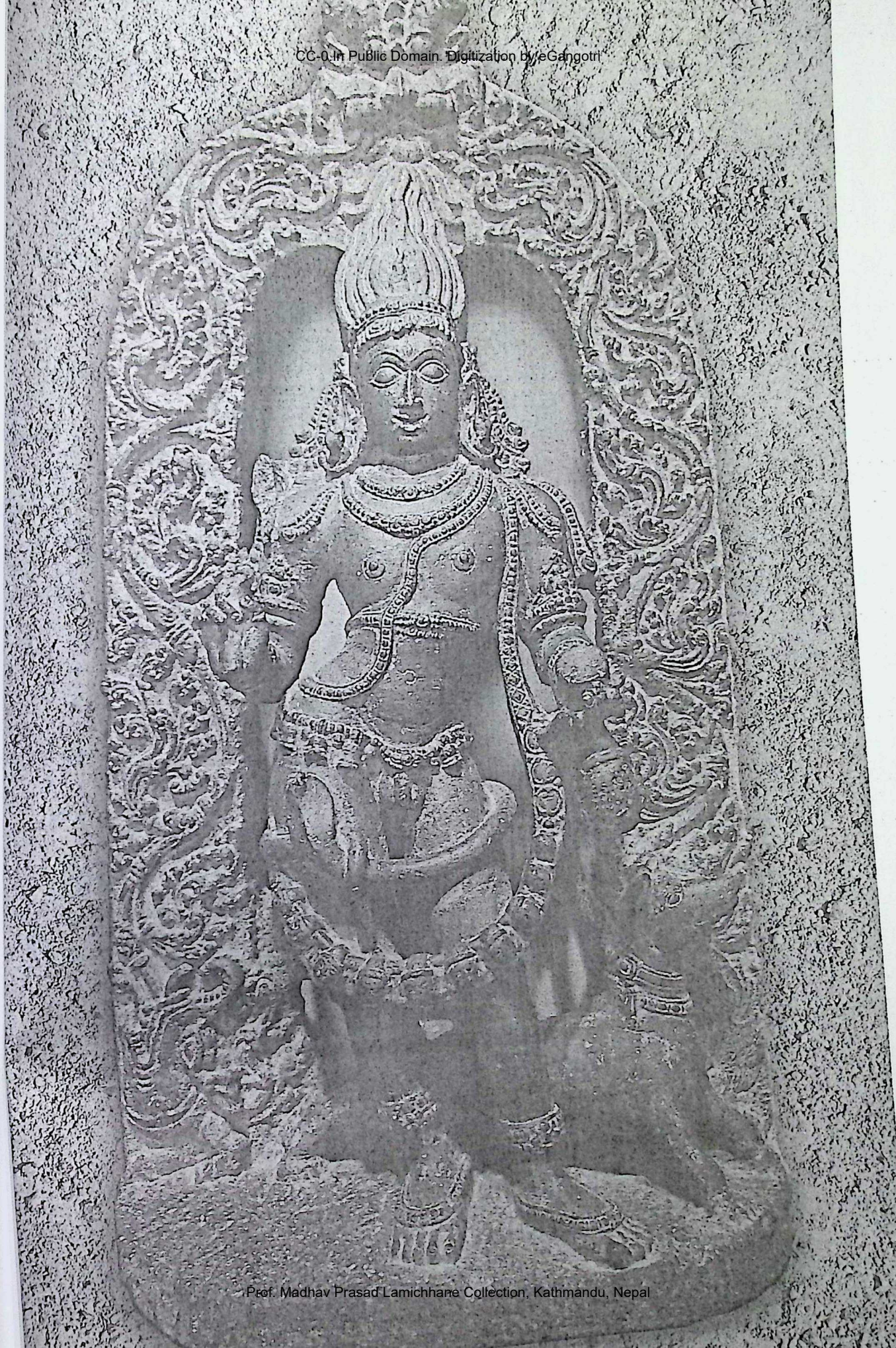

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प्रतिवाच्यं त्वद्रूपं प्रतिशब्दं त्वत्स्फुरणं,
प्रतिकायं त्वद्रमणं प्रतिविकल्पं त्वदुद्बोधः ॥३९॥
नामार्थबहुविकल्पैः क्रीडस्यतोऽसि महादेवः।
यन्मयि मत्त्वं भाति तदभिन्नतयासि त्वं भातः ॥४०॥

Prativācyaṃ tvadrūpaṃ pratiśabdaṃ
tvat sphuraṇam ।
Pratikāyaṃ tvad ramaṇaṃ prativikalpaṃ
tvad udbodhaḥ ॥39॥
Nāmārthabahuvikalpaiḥ krīḍasy
ato'si mahādevaḥ ।
Yan mayi mattvaṃ bhāti tadabhinnatayāsi
tvaṃ bhātaḥ ॥40॥

In every object of expression,
[I see] your form, and in every word,
I hear your manifestation. In every form,
there lies your blissful engagement,
and in every conceptualization, there
resides your recognition. Since you play in
various fantasies of name and form,
you are the great sport [or the Supreme
Lord Mahādeva!]. You are being manifest
as not distinct from what manifests
in me as 'I-am'.

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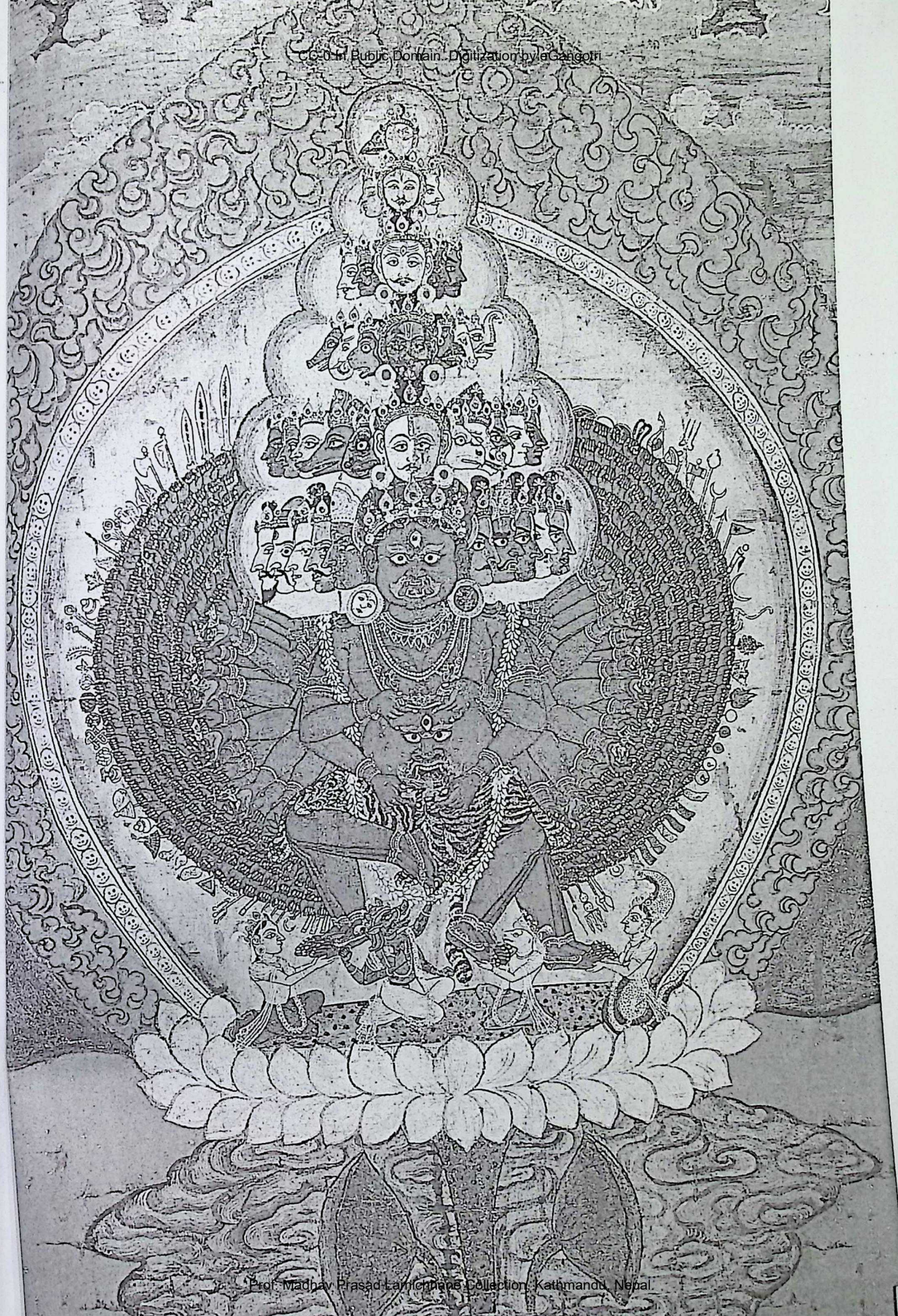

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उदयलयमयः सन्निर्विकल्पस्वभावः।
कवलितजगदात्मा मालिनीमन्त्रगर्भः ॥४१॥
प्रथयति बहुरूपान्स्वेच्छयाच्छादितः सन्।
ह-स-ख-फ-र-भगान्तो बिन्दुरूपो महेशः ॥४२॥

Udayalayamayaḥ san nirvikalpasvabhāvaḥ ।
Kavalitajagadātmā mālinīmantragarbhaḥ ॥41॥
Prathayati bahurūpān svecchayācchāditaḥ san ।
Ha-sa-kha-pha-ra-bhagānto bindurūpo maheśaḥ ॥42॥

While being of the character
of emerging and dissolving,
the supreme Lord,
having the form of the drop
at the end of the triangle
led by Ha-Sa-Kha-Pha- and Ra,
is of the character devoid of
conceptualizations. He is
the one whose nature
envelops the world
and who is the womb
of all phonemes and mantras.
While being covered with his
own will, he manifests
multitudes of forms.

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प्रतिविषयविकल्पैः कल्पितस्त्वं कपाली।
रसकरनिजभावैर्भावितश्चिन्मरीचिः॥
विविधभवविडम्बैर्नर्तसे सप्तजिह्वः।
विमलचितिविलासात्स्वप्रकाशादभिन्नः ॥४३॥

prativiṣayavikalpaiḥ kalpitas tvaṃ kapālī ।
rasakaranija bhāvair bhāvitaś cinmarīciḥ॥
vividhabhavaviḍambair nartase saptajihvaḥ।
vimalacitivilāsāt svaprakāśād abhinnaḥ ॥43॥

You the skull-bearer [or Kapālin]!
You are the one conceptualized when
conceptualizing every single object;
you, as the rays of consciousness, are
the one that is felt in the emotional
modes inherent within you that
generate aesthetic pleasure [rasa].
You with seven tongues dance
in every single disguise of
being in the world. But even then,
you are never dissociated from
the play of self-luminous
pure consciousness.

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विगलितपशुभावो भैरवोऽहं शिवोऽहम्।
सकलकरणचक्रेश्वर्यधिष्ठानकायः॥
विकसितनयनः सन्निर्विकल्पे निषण्णः।
भवडिमरसपूर्णो भैरवोऽहं शिवोऽहम् ॥४४॥

vigalitapaśubhāvo bhairavo 'haṃ śivo 'ham।
sakalakaraṇacakreśvaryadhiṣṭhānakāyaḥ॥
vikasitanayanaḥ san nirvikalpe niṣaṇṇaḥ।
bhavaḍimarasapūrṇo bhairavo 'haṃ śivo 'ham ॥44॥

With bondage [modes of duality] dissolved, I am Bhairava! I am Shiva. While I have my eyes fully opened as my body is the basis for the governing deities of all the sensory faculties, I am situated in absolute absorption [without thoughts]. I am full while savoring the drama of the world, as I am Bhairava, I am Shiva.

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विहितकुसुमचर्यं भैरवीमण्डलस्थं ।
परिहृततनुभावं वीक्ष्य मां व्योमचित्तम्॥
झटिति करणवाहात्प्राविशत् कायमध्ये।
स्वयमकृतवचोभिः स्वात्मख्यातिं चकार ॥४५॥

vihitakusumacaryaṃ bhairavīmaṇḍalastham ।
parihṛtatanubhāvaṃ vīkśya māṃ vyomacittam ॥
jhaṭiti karaṇavāhāt prāviśat kāyamadhye ।
svayam akṛtavacobhiḥ svātmakhyātiṃ cakāra ॥45॥

Seeing me empty-minded with
no sense of body and sitting
in the maṇḍala of Bhairavīs
after having offered flowers,
[Lord Bhairava] suddenly
and forcefully entered my
heart through the channels
of sensory faculties and revealed
himself with unconstructed words.

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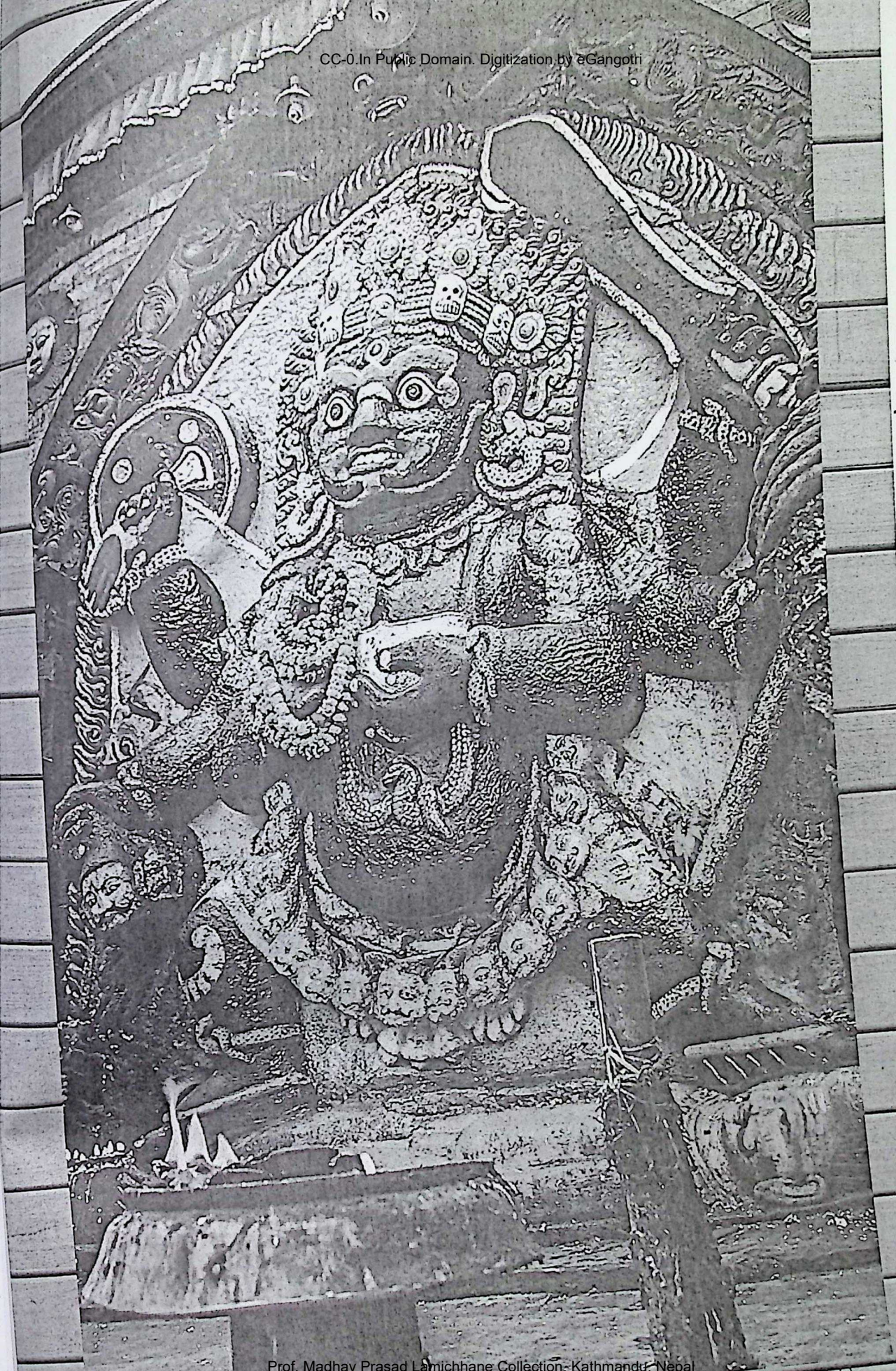

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प्रकटितनवमेघो भैरवोऽनुग्रहार्थम्।
विगलितपशुभावान्साधकान्शक्तिपातैः ॥
भरितपरमभावैर्वाग्भिरख्यापयद्यत्।
सकृदपि परिपाठाद्भैरवः स्यान्मनुष्यः ॥४६॥

prakaṭitanavamegho bhairavo 'nugrahārtham।
vigalitapaśubhāvān sādhakān śaktipātaiḥ ॥
bharitaparamabhāvair vāgbhir akhyāpayad yat।
sakṛdapi paripāṭhād bhairavaḥ syān
manuṣyaḥ ॥46॥

With the emission of his potencies

[or by means of śaktipāta], in order to bestow His grace upon sādhakās whose beastly natures have been dissolved, Lord Bhairava, of the hue of dense new cloud, articulated this [prayer] with speech filled with the supreme mode of being. A mortal will become Bhairava with even a single recitation [of these hymns].

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वक्राङ्कनिलयं देवं मालिनीमातृकावपुः।
संवर्तं सततं वन्दे सृष्ट्युन्मुखकुलेश्वरम्॥

I constantly bow to the luminous
Samvarta who has Vakrā [or Kubjikā]
seated on his lap, the Lord of Kula
who is oriented towards creation
[or who is in the *bhāsā* state] and
whose body is comprised of *Mālinī* and *Mātṛkā*.

इति स्थानेश्वरमुखोद्गीर्णः संवर्तस्तवः।

iti sthāneśvaramukhodgīrṇaḥ saṃvartastavaḥ |

Thus completes the Hymns of Samvarta,
articulated by Sthāneśvara.

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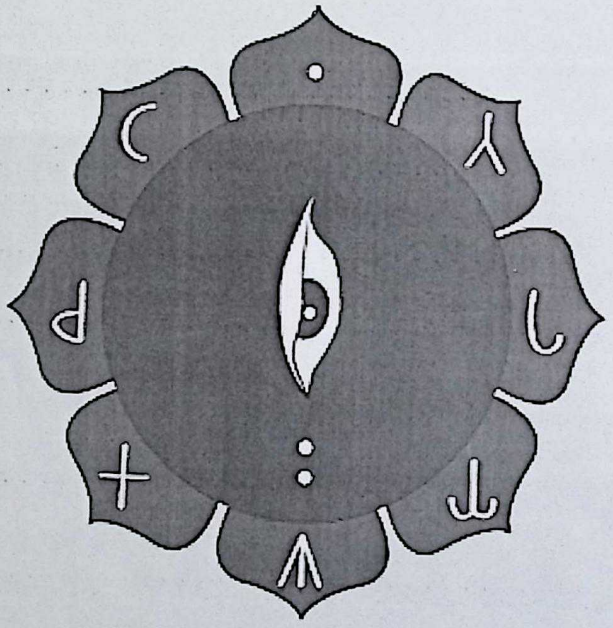

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